



The Actors and the Plays before the Public Eye

THIS WEEK'S ATTRACTIONS.

SALT LAKE THEATRE.—"Glittering Gloria," with Josephine Morton, Tuesday night, Wednesday and Thursday (Thanksgiving) and Saturday matinee, "San Toy," Friday, Saturday and Sunday matinee, "A Chinese Honeymoon."

GRAND THEATRE.—Dark first half of the week, "A Little Outcast," beginning with Thanksgiving matinee, Friday, Saturday and Sunday matinee, and Saturday night.

The theatrical world was shocked on Tuesday morning when it read the dispatches concerning the death of Miss Isadore Rush and much regret was felt in this city when it was announced the date would be canceled.

But John C. Fisher, who was with the company during the trip through California, received a message from Miss Dorothy Morton, the prima donna, expressing her sympathy for the death of Miss Rush. Mr. Fisher at once acknowledged the receipt of her message, thanked her and suggested that she join the company and fill the part made vacant by the death of Miss Rush, so that he might fulfill the contracts for this comedy.

Miss Morton had gone to California to spend the winter and refused. But Mr. Fisher begged of her, and at last Mr. Fisher gained his point and signed contracts with Miss Morton at the same salary that Miss Rush received. The date will give her first performance in this new role at the Salt Lake Theatre on Tuesday evening. The piece will be presented in precisely the same manner as originally given in London and later at Daly's theatre, New York. It was written by Hugh Morton, author of "The Belle of New York," and has for its locale London at the present time. The story is interesting and full of amusing complications.

As Gloria Miss Morton is probably one of the best characters she has ever portrayed. The company also includes George Parsons, Wilton Heriot, Edward M. Faver, Burt G. Clark, Charles Olney, Lulu Louden, J. Gamble Davis, Thomas A. Kierman, J. Davis, George Jackson and W. S. Freeman.

Miss Channing Olney, niece of former secretary of State Olney, although nearly losing her life with Miss Rush, has thoroughly recovered and will appear in this city for the first time in her original role of Mrs. Jack.

"Glittering Gloria" will be one presentation at the Salt Lake Theatre next Tuesday evening, instead of four performances as first intended.

The reasons for going on the stage which James T. Powers, the Li of "San Toy," gave to a recent interviewer are unique and go to show that there is at least one footlight favorite who wasn't rushed on the stage in infancy just because he happened to be at hand and the regular infant missing.

The debut of Powers was, as he expresses it, "made in cold blood." He had passed the whooping cough stage before the desire to act took possession of him. As a small boy his first attempt at earning spending money was as a telegraph messenger, but he was so speedy that he earned the displeasure of all the other boys and one day was notified he had to move a little slower or get another job.

He decided on "another job" and with fine scorn told his listeners that he guessed he'd "go on the stage." The next day he saw a sign on a grocer's window reading "small boy wanted," applied and was accepted. For a few days he proved a wonder to the proprietors, but one afternoon when a customer called for a gallon of molasses and "Jimmy" was sent to the basement to draw it, he lost out.

He started the molasses into the jug and decided to try a few back flips and somersaults while the jug was filling and falling on his head on the concrete floor he became unconscious. The contents of the barrel sprang over the door and a clerk was found swimming in it. "Jimmy" was tried loose and sent home. This experience discouraged his intention to pursue the pursuit and he took to the stage without further delay.

The first engagement was at a place called San Soule, near Hong Kong. Here he sang, danced, swam out the place and was given \$1 per week with the privilege of sleeping in the "dormitory."

Finally he joined the "Evangelical" company and made a hit as the policeman. From that time his development was rapid. Charles H. Hoyt took him and he created a number of important comedy roles in the Hoyt farces, after which he went into light opera and extravaganza.

Supporting stars of the eminence of Lillian Russell, Pauline Hall and others.

It was while on the "San Toy" that the company that "San Toy" was produced and he appeared in it for an entire season. Until the beginning of the present season Mr. Powers never played the part on the road and his friends in this city, where he has not appeared for eleven years, are looking forward with interest.

Associated with Mr. Powers in the "San Toy" are George K. Portenue, Margaret McKinney, John H. Hickey, Miss R. R. Nagle Barry, Katherine Howland and W. L. Romaine.

"San Toy" will be given at the Salt Lake Theatre on Wednesday, Thursday (Thanksgiving) and Saturday matinee.

E. J. Carpenter's "A Little Outcast," with its scenic equipment, will be housed at the Grand theatre Thursday, Friday and Saturday next, Thanksgiving matinee and matinee Saturday at 2:15 p. m.

This New York production is described as a melodrama of the cleanest type, having the essence of human interest. It features the strong scenes to attract theatergoers, has a love story, pure and simple, is built upon the victimhood of a young clerk, and passes in swift action from starkly manly to crime infested haunts of New York.



Dorothy Morton in "Glittering Gloria."

curtain falls on a happy home scene with Weston's name clear, his enemies overthrown and Miss Rush his own again. The stage settings are novel, views are given of a fashionable home with its white and gold drawing rooms, tapestries, windows and pink marble baths, a bizarre Chinese restaurant with its rich Oriental hangings, five points, George and a panoramic view of the Battery at night with all the great buildings lighted with hundreds of incandescent lights and the great Government pier.

Sam S. Shubert's production of the musical comedy, "A Chinese Honeymoon," will visit Salt Lake for two nights, and matinee beginning next Tuesday. The company brings the production in detail which characterized its run of 45 times at the Casino, New York.



Georgia Bryton in "A Chinese Honeymoon."

at the Casino, New York. Among the principals are John L. Kearney, Robinson Newbold, Albert From, George Broderick, John E. Miller, Miss Georgia Bryton, Miss Regina McAvoy, Miss Mabel Baker, Miss Winnie Carter, Miss Helen Lattin, and others. There are seventy-five others, together with an augmented orchestra.

A friend of Max Zoller's, Robert B. Mantell's manager, was telling him of his experience in a hospital. "I was operated on five times," said he, "for appendicitis."

"Holy Smoke!" exclaimed Zoller. "Five times. You must have got cut real bad, didn't you?"

Although Charles Frohman has not yet decided upon the play for the season, the latter will be started under the former's management in a comedy without music. A decision will shortly be made and rehearsal for Mr. Wilson and his company have been called for December 1. The season will open in the West.

Miss Walsh used to say, and it is quite possible she has not yet changed her opinion, "It has long been my desire to play male characters. I have an idea that I can so deport myself that the audience will forget I am a woman and regard me as a youth of about 30. These actresses who assume the role of Rosalind and Viola in 'As You Like It' and 'Twelfth Night' do not attempt to deceive the audience as to their sex, but, on the contrary, they strive to keep in view the fact that they are women masquerading as young men. I have devoted a great deal of time to the study of Shakespeare, and of all his characters I love Romeo the best. I am confident that I can interpret that character so naturally that my audience will be constrained to forget that I am a woman and look upon me as a youth of 20."

Eva Taylor and William Ingersoll, intended to start together next season. For the rest of this season Miss Taylor and Mr. Ingersoll will appear in the better class of vaudeville houses in a comedy. They are doing this in order that the playing public may become accustomed to seeing them play together, and so get an idea of their capabilities. They will make their debut in vaudeville on November 21, at the Grand opera-house, Pittsburgh.

New York players will have a diversity of new productions this week. They are to have Amelia Bingham, in the Princess, in "The Climbers"; Mrs. Fleke, in "Hedra Gabler," in the Manhattan, and Rejane, in no less than four different roles, in the Lyric. The week will be the busiest of the season, and a look backward gives assurance that so far there has not been one of more artistic promise. Mr. Wyndham personally is sure of

a cordial welcome, and there is no doubt of the quality of "David Garrick." The play has stood the test of many seasons. No stronger attraction could be had for the first week of the distinguished players' engagement. The artistic distinction attached to Wyndham's appearance will be enhanced by both Rejane and Mrs. Fleke, who have been traveling in her own repertoire of late. Miss Bingham will be supported in the Fitch play by an unusually strong company. With her will be Clara Bloomfield, Frank Worthing and Henry Woodruff. It is not unlikely that players will see the best of all performances of the piece.

Charles Carter, who plays a role in "Common Sense Bracket," Richard Golden's new play, spent several weeks in the interior of Maine, looking for local "color" for the part. He chanced one day upon the real type of person he was intending to portray in "Common Sense Bracket." After a little dickered which the actor received the worst of it, Carter bought the suit of clothes the farmer was wearing. In attempting stage mailman, Carter has been often reached, but this is said to be the first time that a man was induced to part with his clothes for art's sake.

While a newspaper interviewer was visiting Wilton Lackaye in his dressing-room in St. Louis the other night, Lackaye was brought in. It was written in French, asking for a loan of \$2, and was signed by "Lackaye." For the last four years, Lackaye opened his purse and the newspaper man said, "You are surely not going to give up?"

Lackaye answered: "Certainly I am. You don't suppose I would let that Englishman, who has been telling me that I can't reach France."

There has been an association of dramatic authors formed in Paris, and they have forsworn writing of unsavory episodes, divorce and undressing scenes. It is quite commendable, but is it possible in Paris?

Mrs. Brown Potter is rehearsing at the Savoy theatre, London, "For Church or Stage," the play by the Vicar of Wakefield, which caused so much discussion when produced recently by Mrs. Potter.

During the past thirty-five years, only four pieces have run over 1000 nights in London or any other city. These pieces are "The Merry Wives of Windsor," "The Merchant of Venice," "A Midsummer Night's Dream," and "A Christmas Carol."

The E. H. Sothern and Julia Marlowe headed the list of the most successful artists and financially, that already the tour has been booked covering all of next season, when they will go as far west as San Francisco.

Alfred Sutro's play, "The Walls of Jericho," which has just been produced at the London Garrick theatre, seems to be a smartly written moral and sentimental melodrama. With the exercise of more restraint it might have been a social satire of some value. As one writer says of it: "It does not escape the weakness common to all our English plays, which affect to satirize what is called 'Society.' The common weakness of them is that they are in essence fantasies; they are not founded upon a conscientious and cool observation, but rather upon popular prejudices, and especially the popular appetite for crude exasperation. This weakness seems inherent in the subject, for our playwrights who have handled that subject—playwrights of established fame—have all made the same mistake. They are a New Zealand millionaire, who marries a Marquis's daughter, and is revolted by the hollow, false, and unattractive nature of the set in which his wife moves. Finally, when he has discovered her in an indiscretion, he announces his intention of going back to his native wilds. She at first is inclined to abandon him, but in the end gladly agrees to quit the West End and her life of dissipation and to actual life. Mr. Sutro, apparently, has spoiled a good idea by overloading it, but he has written a piece which amuses the staid and delights the glib. It is, therefore, likely to be very successful. Moreover, it has a showy part for Mr. Sutro, and a good one for Irene Vanbrugh."

"I thought you told me Leading Mann's teeth were half gold," remarked Mrs. Parkay, as she rode home with her husband after the performance.

"So they are," said Parkay. "Told me himself he had spent a fortune on them." "Nonsense! I watched him closely to-

night. He has perfect teeth, as white and even as yours, my dear."

"But I drink with him often at the club. I could tell you perfectly. Parkay, who would not yield his point through flattery."

Mrs. Parkay shrugged her shoulders. She is not an argumentative woman. "Simplest thing in the world, my boy," said Leading Mann to Parkay at the club next day. "There is no longer any excuse for an actor or an actress appearing on the stage with teeth that look bad. The latest is a make-up for the teeth called temporary ivory. It hides gold filling or blackened teeth for one performance at night, unless an actor has to go through a supper scene or drink something. When the performance is over it washes off as easily as any other make-up."—New York Press.

Tree is to try Mrs. Humphry Ward's play "Acacia," in London largely for the sake of the part it gives his daughter, of whom he seems to expect great things. Sooner or later Eleanor Robson will act it here. Meantime Mrs. Ward's ambition for the stage grows stronger, and she is drawing a play from her new novel, "The Marriage of William Ashe."

Clyde Fitch recently signed a contract and accepted a big sum of money as advance royalties from Charles B. Dillingham for the next play that Maxine Elliott will do. The story of Fitch (and has been entirely in Mr. Fitch's hands, as Miss Elliott and her manager have every confidence in Fitch being able to turn out another "Her Own Way," which was from his pen, and which has been one of the biggest dramatic successes in the last two seasons. The manuscript is to be turned over to Miss Elliott by Mr. Fitch in London next May.

The manager of a theater in which Arthur Dunn presented "The Runaways" recently inquired how much salary the diminutive comedian received.

"Two hundred dollars a week," replied P. Ray Comstock, who is "back with the show."

"Couldn't you get a bigger fellow for that money?"

George H. Broadhurst has completed the manuscript of "The Boss," the dramatization of Alfred Henry Lewis's novel, and its first presentation will probably be in Boston near the holidays. Thomas W. Wise, now playing an important role with Margaret Anglin, "The Eternal Feminine," will have the star part in the new piece.

William Young, the man who took Gen. Lew Wallace's book, "Ben Hur," and made from it the big play, has prepared an interesting statement relative to the difficulties which beset him in making a complete play out of a very big novel. His statement includes the information that there are less than twenty lines in the play that have been taken directly from Gen. Wallace's book. He says that he will surprise those who have considered the play a faithful version of the story in its original form. There is also the information that the most difficult portions

of the work of dramatization were done by forty-nine hours, and that nearly every part of the work had been completed in one week's time. Again, the third and fourth acts of the drama were written first, leaving the first and second acts to be written last. Mr. Young says that his preparatory training, before writing the play, consisted in close study of Gen. Wallace's style, in the hope that such study would result in the ability to preserve the original atmosphere of the story.

The tragic death of Miss Isadore Rush, while bathing at Coronado beach, California, recalls that her last appearance here was as Lady Hollywood in "Florodora."

Miss Rush was known for years as the leading woman of Roland Reed, and was with that popular comedian in all of his greatest successes.

Miss Rush was born in Wilkesbarre, Pa., and was about 42 years old, although she appeared to be in her twenties. She leaves a mother, who is ill at her home, which Miss Rush provided, at Morning Side Heights, on One Hundred and Twenty-second street, New York. She also leaves a sister, Miss Carrie Rush, who is with her mother.

Miss Rush was married when quite a girl to a Mr. White, who died many years ago, leaving a daughter, Miss White, who now lives on the stage and is the wife of Byron Power, who but a short time ago made a great hit in "Robert Emmet."

Miss Rush began her life on the stage many years ago and was well known to fame in the '80s. It was said that she was the wife of Roland Reed, and she remained with him until his health forced him to give up the stage. She then married him during his last illness. After Reed's death she went with Rogers Brothers at Central Park, and next in "Florodora."

Miss Rush was known everywhere as one of the best dressed women on the American stage. During her early days as an actress, she was a woman of the doors of her dressing-room after a routine for the express purpose of getting a new dress. Many a woman has gone to see Isadore Rush not because of her beauty or her acting, but because of her personal charm, which was great, but because she wore such beautiful clothes.

It was as Cleopatra Sturgeons in "The Politicians" that Miss Rush first introduced the tailor-made gown on the stage. When she was playing in the company the favorite phrase used by her press agent was, "the best dressed woman in town is a man." In this play Miss Rush wore six or eight coats, with not a wrinkle in them. She also wore cuffs and collars like a man, but had them made specially for her.

When Miss Rush was not on the stage she was engaged in some sort of athletic exercise. She was a member of the Y. M. C. A. and was a fan of athletics and to her fondness for exercise and outdoor games and sports she always attributed her splendid health and the preservation of her youthful appearance.

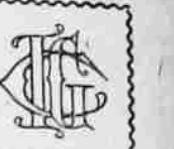
While not especially noted for her beauty, Miss Rush was a woman of winsome personality, with a smile that never came off. She was a little above medium height, with a full and beautiful mass of blonde hair. Her manner was polished and her expression was full of magnetism.

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